

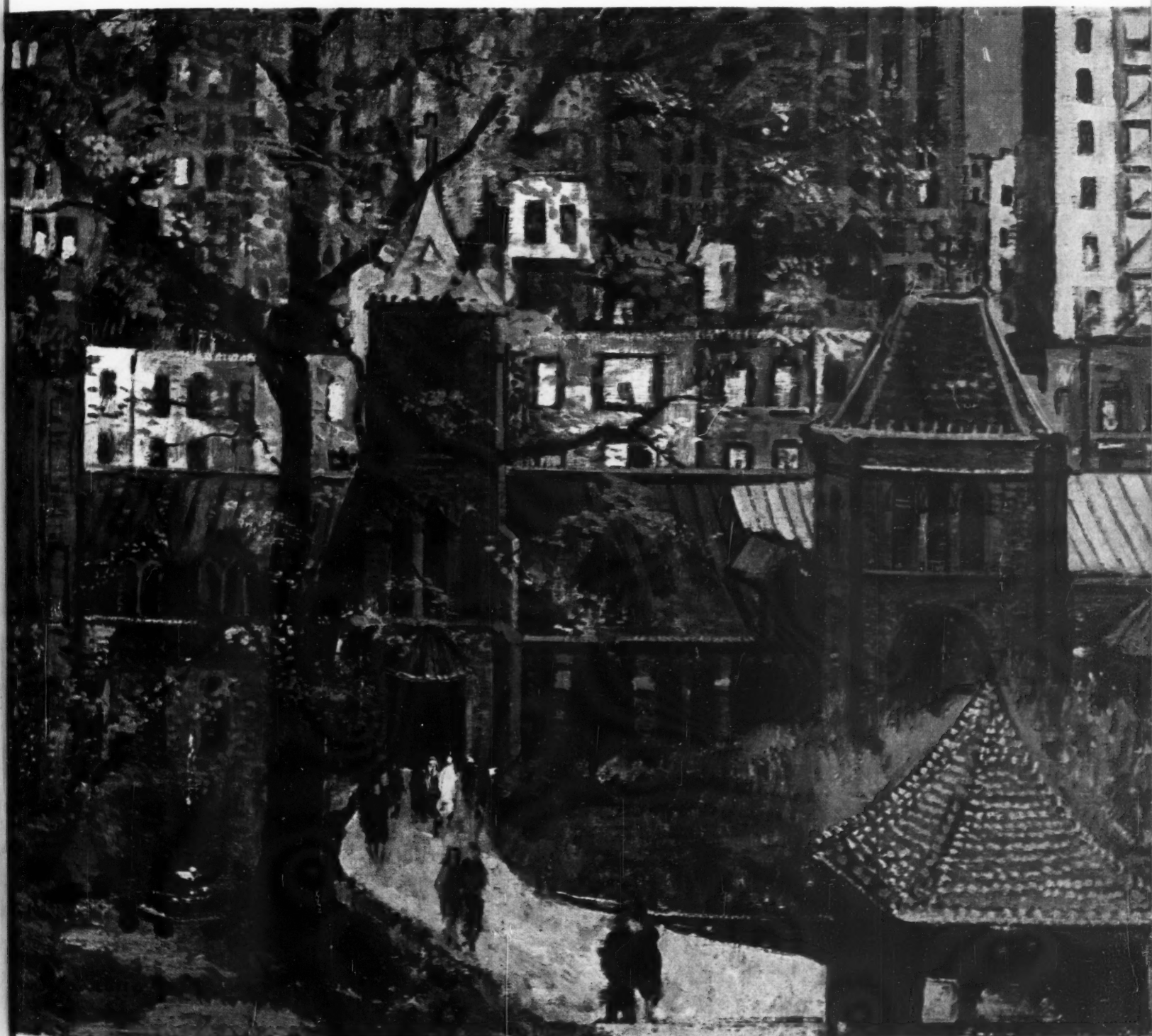
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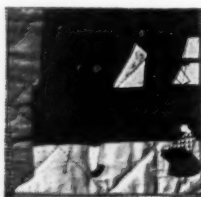
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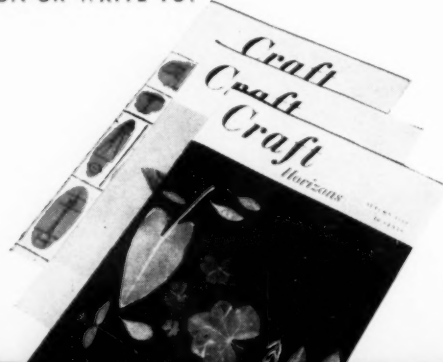
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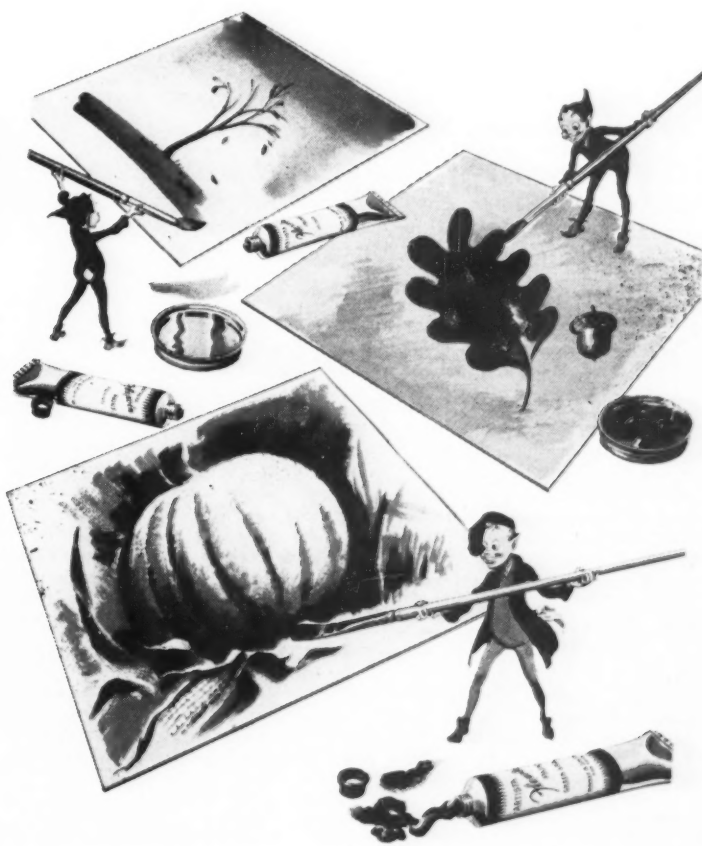
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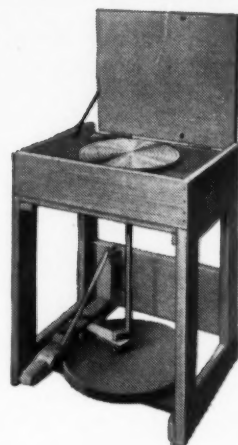
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A Terra-cotta by a graduate student at U. of Illinois



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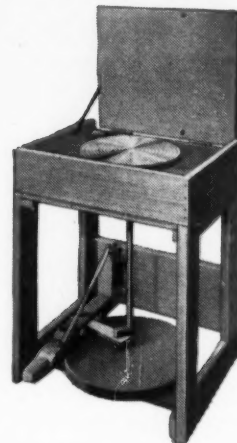
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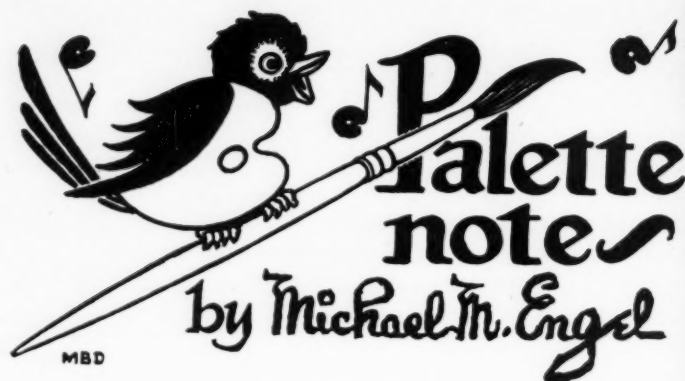
(Signed) Gerry A. Turner,

Business Manager.

Sworn to and subscribed before me this 1st day of September, 1949.

WINIFRED SIMCOX.

(My commission expires July, 1950)



DID YOU KNOW THAT:

There is substantiated proof that Rubens conducted a veritable "factory" for the production of replicas of his paintings. On one occasion he delivered 112 paintings to the King of Spain . . . Goethe whose bi-centennial is being celebrated this year, was a talented artist. He left hundreds of very capable sketches of his journeys in Switzerland, Italy and the Bohemian spas. A portrait by him is also recorded, that of Christiane Vulpius, who later became his wife . . . The descriptive writings of Henry James and his brother William, show the "painters eye". This is not surprising when one learns that both studied art with William Morris Hunt, N.A., the painter in his Newport, R. I., studio.

While Thomas Sully, N.A., was painting the portrait of a brother artist, George Washington Gedney, in the latter's studio, the famous riot of 1852 broke out in front of his Astor Place, NYC. studio. Mr. Gedney was mortally wounded, and the unfinished Sully portrait is still in the possession of the family in East Hampton, L. I. . . . Dali was quoted by the N.Y. Times in an interview 3 months ago as saying: "Surrealism in art is practically finished, until the artist can capture the technique of the old masters." Dali's new series will feature Atomic art . . . Kingman W. Putnam, a private insurance detective, specializes in the recovery of lost and stolen art treasures from museums . . . Jens A. Paasche (the inventor of the commercial artist's air brush) was a gunsmith in his native Norway.

Andreas Vesalius, Belgian artist and anatomist, published the first authentic book on anatomy in 1543, since used as a basis of art and medical anatomy. He was discredited in his own day and forced out of art teaching, never to return . . . Turner could paint one of his large marines in water color, with a full-rigged ship, in three hours . . . John James Audubon, the great bird and animal painter, was born in Santo Domingo, in 1785, of a Creole mother, and French father . . . After Daumier's retirement to the country, Corot bought his tiny house and deeded it to him to save him from impending eviction . . . Some circus panels Toulouse-Lautrec painted for one of his former models, (who became a lion tamer) are now in the Louvre . . . Vincent Van Gogh, whose greatest exhibition has just been announced by the Metropolitan Museum this month, was the son of a minister, and himself a gospel preacher for a short time.

Cezanne's portrait of a friendly critic, M. Geffroy, required 90 sittings, while that of his dealer, Ambrose Vollard, needed 115 sittings, after which the painter remarked, "the front of the shirt is not bad". ●

THESE STUDENTS MAKE THEIR OWN FILMS

TEEN AGERS FROM OAKLAND TECHNICAL HIGH SCHOOL UNDERTAKE A FASCINATING ART EXPERIMENT.

REPORTED BY
EARL TUCKER



Ed Badgely and assistant photograph a frame of *The Animated Cartoon*.



Acetate overlays are made of the original drawings, and then photographed in sequence.

IRENE LAGORIO had an idea she wanted to test. Gathering the members of her "Design for Living" Class at Oakland Technical High, in Oakland, California, this imaginative art instructor explained the project. Starting from scratch, they would write, film, edit and animate a feature-length cartoon! Now, this was something new, even in the land of perpetual sunshine, where miracles are tossed off at the flick of a wrist. High school students tackling a problem that had placed gray hair on many a professional head! But Miss Lagorio said it could be done.

The basic intention was to develop an attitude of critical thinking regarding the motion picture, which exerts so much influence on our daily lives. The animated cartoon was selected because it gave ample opportunity for art-expression to all members of the class. There would be scripts to write, voices to be dubbed in, cartoons to be drawn in countless variety of poses, and an opportunity to learn the mechanics of photography and darkroom procedure. It was thus that "K-9 Caper" was born.

First, a general class discussion was held to select a basic theme. It was decided the script would be a humorous exposition of the adage, "Crime Does Not Pay."

(Please turn to page 20)



The publicity staff prepares lobby displays and posters of "K-9 Caper". Hero, Sam Hound is shown.

GERALDINE FUNK

TEXTILE DESIGNER

By

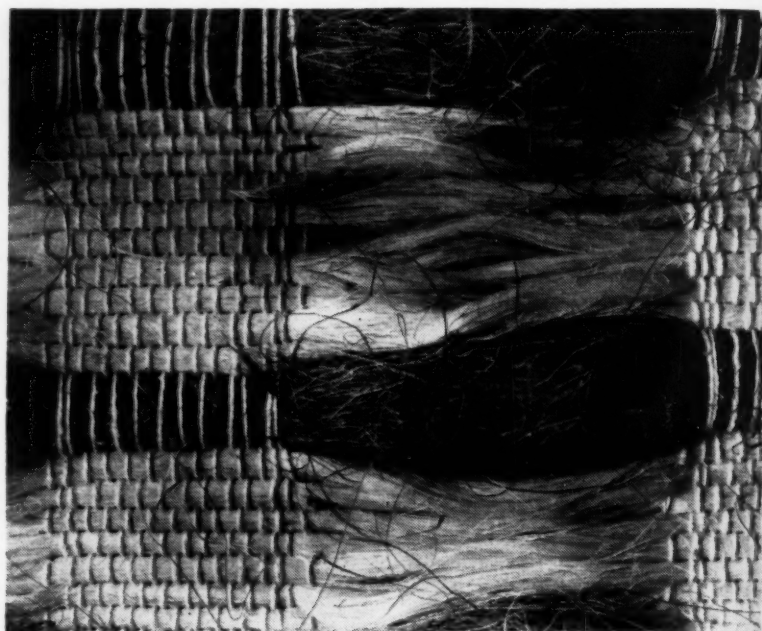
MARY BLACK DILLER

PHOTOS BY SANTIAGO

IN Puerto Rico they call her "The Woman Who Weaves With Weeds". She is veritably surrounded by strange materials in her country shop outside San Juan, where, looking from her doorway, the visitor can see the blue *El Yunque* mountain glow in the distance. And, at every hand, is a sea of sugar cane, growing under the tropic sun.

But Geraldine Funk is not content to let the sugar cane remain in the fields. She has lined the walls of her weaving room with its stems and in front of them lie piles of majagua bark and gray and light brown banana bark. 'And *enea*, a tall, tan, reed-like weed, whose slender blades grow near rivers or marshes, and *junco*, another near-the-water weed of yard-long, dull chartreuse with small, gray-brown blossoms which are often woven into a textile design. Coloured maguey transforms the shelves into gorgeous rainbows of fiber. It is a favorite of the weavers, newly-found and most useful. It resembles a century plant, growing from one to six feet tall all over the Island. Hidden within its leaves is the fiber which is worked so easily on the loom. Royal palm leaves are in Miss Funk's shop too, and also we can find *cogollo*, the cream-colored hat palm, very sleek against a bale of shaggy coconut husk.

The "jewels" lie in baskets. These are the seeds called *peronias*, small and bright red with black spots like lady-



Detail of wall hanging, Pale colored maguey, woven with dark coconut husk and bright yarn.

bugs. Other types are deep crimson *corales* seeds; gray *camandulas*, (called "Job's Tears,") and little flat *sarcilla* seeds. These "jewels" are first strung and then woven, generally in evening bags, for they have a precious look and are a relatively expensive decor.

In the storeroom, which is like a huge, fragrant hay-mow, Geraldine Funk is reminded of her native Lancaster County in Pennsylvania. It was there that the first threads of her existence were woven into the pattern of a creative art career. Drawing, painting, music and dancing were highlights of her preparatory school years at the Shippen School, from which she graduated in 1936, winning the coveted Art Prize of the year, the first of many to come her way.

With her mother she crossed the States to San Francisco, where she studied drawing and painting for another year. Then she returned to the University of Pennsylvania and the Pennsylvania Academy of Fine Arts in Philadelphia for five more years, earning various degrees; B.F.A., 1942; M.F.A., 1943. Among prizes which she won was a Cresson European Travelling Scholarship. This juicy morsel was modified by the war, which decreed that the Cresson funds be spent in the Western Hemisphere. Back from Mexico and Canada, the young artist continued her painting studies at Cranbrook Academy of Art in Bloomfield Hills, Michigan. Here she added ceramics and weaving to her interests, and then won more prizes in the textile field. Weaving became a natural outside growth of her painting background. She simply substituted fibers and yarns for paint, with an ever-growing interest in line, color and textures.

Dorothy Liebes, the number one American Textile designer, became interested in her work and asked her to join her studio in San Francisco. Then came a turning point in her career. She was invited by the Puerto Rico Industrial Development Company to become the Designer

ABOUT THE AUTHOR



Mary Black Diller, author of "Geraldine Funk, Pioneer Designer" is in a position to know her subject. She was Miss Funk's first art teacher. Known as "The Painter of the Amish," the plain people of her native Lancaster County, she has exhibited regularly in National exhibiting groups, such as the Audubon Artists and Pennsylvania Academy of Fine Arts. She was a member of the Tiffany Foundation, author and illustrator of children's books, ("Drawing for Children", "A Child's Adventure in Drawing"). Her verse has appeared in 'Town and Country,' 'Poetry,' and the 'Magazine of Verse.' Miss Diller joins The Editorial Board of *DESIGN* with this article. •

and Manager of their proposed Fiber Texture Shop. It was then that the threads of art, pioneering and originality were woven into a striking pattern on the loom of her life. In a new land, this interesting young woman was to discover new talent, new material and a new craft.

She sought unusual, unused materials and tested them. She taught the Puerto Ricans to weave. She set up a workshop and show room, promoting, exhibiting and marketing the new products. Now, after three years' work there are forty young weavers of both sexes in a spacious plant. Because Geraldine Funk has steadfastly endeavored to interpret the spirit of Puerto Rico through the art of weaving, a beautiful and original exhibition of Puerto Rican Fiber Textiles has been created. Her work has been viewed with enthusiasm in such diversified places as Puerto Rico; at the Florida State Fair; Museum of Natural History, New York City; Residence Commission of Puerto Rico, Washington, D. C.; Valencia, Spain; Wichita Art Association, Kansas; Cranbrook Academy of Art; Walker Art Center, Minnesota, and most recently at the Plaza Hotel, New York City.

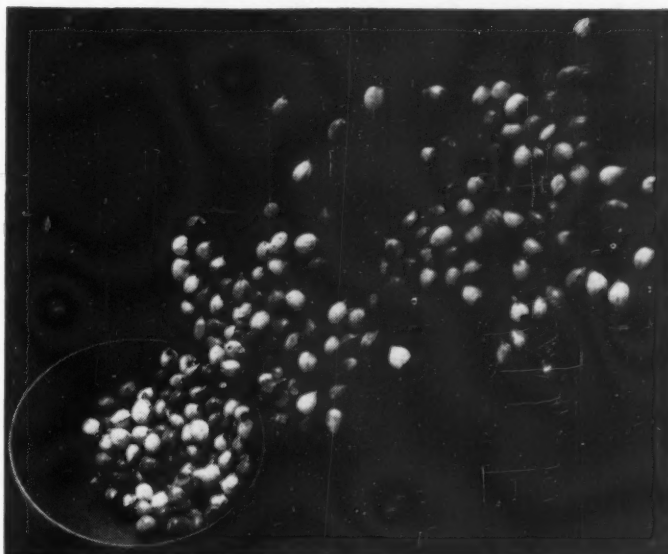
You may have seen her at the Plaza Hotel in New York during her Spring exhibition of exotic textiles, an amiable girl with wavy brown hair and a quietly charming manner. If you were there you were undoubtedly bewitched by the strange and appealing products of Puerto Rico.

There were screens, standing ones and the rolling variety. An especially pleasing window screen was made of banana bark in tones of beige, woven in bands of scarlet, orange-brown and lemon-yellow yarn. Another was made of wide horizontal bands of natural *enca* and black *maguety* crossed by delicate bands of black yarn and gold thread to form a plaid pattern. And, especially interesting were the wall hangings. An effective combination of natural cream *maguety* and pale brown cocoanut fiber caught this reviewer's eye. (See photo.) In addition, there were table mats and runners, (a lovely one of orange *maguety*, the color of Ponce houses, interwoven with silver thread and the red and black peronias seeds, like a convention of ladybugs,) table tops, (a fiber textile that covers an entire table) lampshades, pillow covers and rugs, made of cocoanut husk, *maguety* and *majagua*; brilliant belts and handbags of *maguety*, seeds and metallic threads. And, finally, sturdy upholstery material. All these transformed the elegant Plaza suite into a gay tropical bower, with an incredible air of coolness and airy simplicity.

"These wonderful things—how will they wear?" we asked her. "They will last for a lifetime," she replied. "They can be laundered and the cocoanut husk is even fire-proof!" She paused a moment and her hazel eyes became very dark and serious. "It is important that our textiles be worthy of a long life. Our designs must be exciting and significant. No weaver could weave more simply than we do. We use a two-harness floor loom, with no great complications of threads or reeding or weaving.

"The weaver must understand color and line, instead of merely relying upon the loom and feeding into it only the yarn. Knowledge and background are absolute requisites of the artist. The same loom must play the complete range of textile melodies, from delicate fabrics to the large-scale, rough rug textures. A weaver must be able to sit down at the loom and weave an exquisite, iridescent fabric and turn the next minute to the weaving of the heaviest fabric imaginable.

(Please turn to page 20)



These gray camandula seeds, known as "Job's Tears", bejewel some of the more expensive textiles.



Geraldine Funk calls the *maguety*: "Almost the favorite and most useful of the newly discovered materials." This is *maguety* as raw fiber.



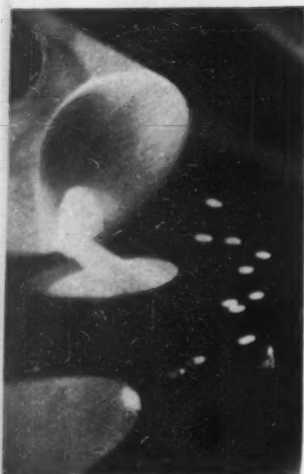
Miss Funk's weaving room. Two other assistants discuss the newly produced mats, belts, lampshades and window blinds.

DESIGNING WITH LIGHT

BY

CARLOTTA M. CORPRON

Associate Professor of Art, Texas State College for Women



EVELYN BECKMAN

The emphasis is on space created with light. The materials are wire screen, BB shot and glass.

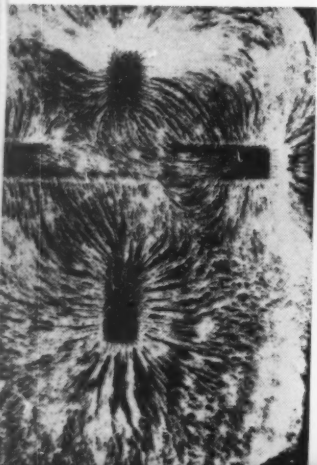


JEANNETTE FOX

A paper negative made from the original photograph of small paper initial letters in the negative carrier, which were shifted between each of three exposures.

BETTE HATCHETT

Iron filings trace a pattern between two magnets, held under the paper.



A FLASH of light, a piece of sensitive paper, and a new world of ideas is opened to the artistic mind! These images painted with light are known as *Photograms*, and they can be created without the use of a camera. The camera, however, can also be utilized to combine a photographic background with an abstract portrait of light itself as foreground.

The use of the camera and photogram combination is a fascinating hobby, taking the student or professional into new realms of adventure. While out searching for new light and shadow patterns, one observes much that has never before been noticed. We see the direction and character of shadows cast by railings, trees, slats, circular openings and perforated materials. We observe the beauty of fluid light designs on water, through glass bricks and bits of everyday flotsam that never before seemed possessed of even passing interest. We soon realize that the camera renders textures brilliantly, depending only upon the angle and intensity of the light source. Light becomes a plastic element of ever-changing possibilities for creative work.

Art instructors often agree there is value in such an exploration of light, but may feel that the technical knowledge and acquisition of equipment is an insurmountable obstacle on a limited budget. This is a needless qualm! In fact, flashlight photograms—the simplest of the light experiments which I shall describe for you—can be made without darkroom facilities, with no camera, and at very little cost. A flashlight, a darkened room, running water, four trays with (1) a prepared paper developer, (2) acid short-stop, (3) acid fixer (hypo), and (4) water for washing prints, a measuring glass and a box of 8x10 portrait proof paper are the only requisites. A collection of bits of wire screening, string, semi-transparent textures, torn paper, broken glass, salt, spaghetti—anything that casts interesting shadows—can be easily gathered. Through the years we have accumulated an astounding assortment of shadow casters. One year a student put some codliver oil beads in one of our "junk" boxes and it was a long time before we discovered where the fishy smell was coming from!

Art students at my school have already had two years of basic design and have been encouraged to experiment with materials. They accept the challenge of the photogram with enthusiasm.

FLASHLIGHT PHOTOGRAMS

During the first class period, the entire time is devoted to exploring the possibilities of light and shadow designs made with a flashlight in a darkened room. A piece of white paper, the size of the sensitized paper they will be using, is placed where everyone can see it and then various materials, solid, perforated, semi-transparent and transparent (such as glass and plastics)—are explored with the flashlight. As shadows are cast on the paper, abstract designs are created. The direction of the light determines the length and character of the shadows. For instance, light passing through holes in a piece of cardboard can make circles or elon-

1. A photogram design made with small, glass balls and two flashlight beams.
2. A photographic "repeat pattern" from an architectural abstraction. Two negatives were used to create the texture.
3. Torn paper and broken glass, exposed on the sensitized paper by the light of a match.

gated ovals, depending upon the angle at which the flashlight is held. When two flashlights are used, the crossed shadows create interesting designs. Gradation of tone can be controlled and the student learns to compose within the rectangle which represents the sensitized paper. After a brief demonstration of exposure time and development, students are turned loose, to explore for themselves this exciting design approach.

They learn quickly, through creative experimentation and subsequent critical group discussion, that in a photogram, shadows are translated into values ranging from pure white to black through many tones of gray. Where the light is not modified or stopped by the objects and their shadows, there is dense black; and where light does not penetrate, there is pure white. In other words, the darker the shadow the lighter this part of the photograph will be when the sensitized paper is developed. It is possible to make several exposures with the flashlight held at different angles, but one must think the design through carefully.

I do not encourage students to make photograms with a recognizable idea until they have made several good abstract light designs. Then if they are interested in symbolic designs or wish to make photograms which they can use in their Advertising Design classes for book-jackets, menus or magazine layouts, they can apply what they have learned.

ENLARGER PHOTOGRAMS

If an enlarger and darkroom are available, photograms of another type can be made. Small objects such as rice grains, watch springs, pins or small leaves can be placed on a piece of glass in the negative carrier and then light directed on the objects, through the lens which enlarge them. A single exposure results in a blueprint type of design, but several exposures can be made, shifting the objects slightly before each exposure. The overlapping of shapes and tones is very pleasing. Another way of getting interesting designs is to shift the easel holding the sensitized paper between each exposure. Still another type of design can be created by subtracting and adding objects on the sensitized paper under the enlarger light, between exposures.

PAPER NEGATIVES OF PHOTOGRAMS

The original photogram can be a very beautiful abstract pattern in itself, but further experimentation with a paper negative of the photogram leads the student on to find functional application for his light design. In making a paper negative, a piece of sensitized paper is placed under the original photogram. Light directed on it goes through to this piece of paper. When developed the result is a design that is completely reversed in dark and light. This is seen in the second photogram on the left page. Four or more paper negatives with half of them printed in reverse can be put together to form repeat patterns for textile designs.

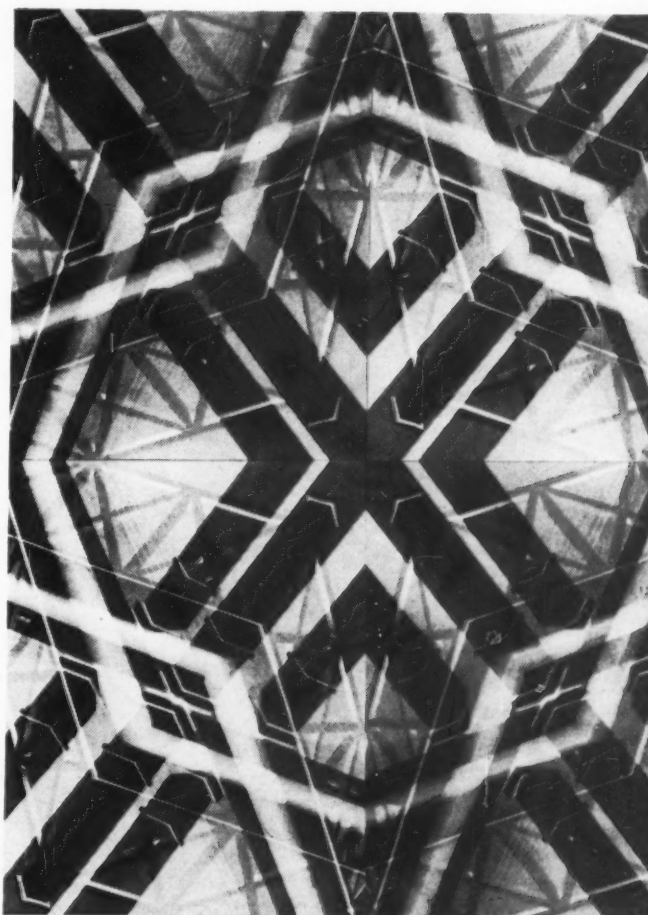
DESIGNS WITH PHOTOGRAPHS

If students are studying photography or have cameras of their

(Please turn to page 25)

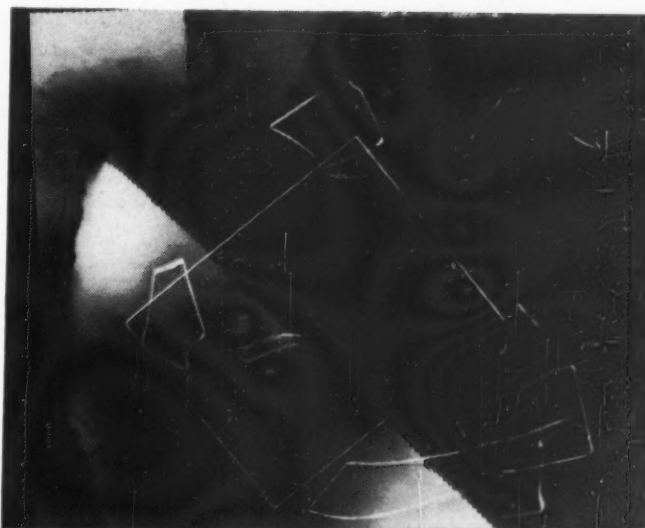


BARBARA ABERNATHY



JEANNETTE FOX

EVELYN PEGUES





WILLIAM HORN PHOTO

"This Illustration Game"

An Interview with

MARIO COOPER

BY

GERRY A. TURNER



Mario Cooper's illustration for "My Dear Lady", a costume drama of The Civil War. The artist's serious work often crosses into the realm of Fine Art.

THINKING OF COMMERICAL ILLUSTRATION AS A CAREER?

HE was wearing a homemade eyeshade when he opened the door. Slacks and polo shirt, neat moustache and slight of build; this was Mario Cooper. The nondescript pup at his heels eyed me lazily and then shuffled out onto the lawn, in search of more appetizing food. "Have a hard time finding this place?" Cooper wanted know. "Everyone does."

The "place" was his studio-home, high on Oakland Drive, in Port Washington. An idyllic spot, all things and the Long Island Railroad considered. I looked around.

The living room served as a library, den and studio, with acres to spare for the maze of carved masks, gargoyles, firearms and photographic equipment. By a spacious window stood the drawing board which has given birth to the hundreds of beautiful illustrations that have graced the pages of America's national magazines since 1931. Altogether, a criterion of comfort and good taste, eminently suited to the dynamic personality of this man.

"Mr. Cooper," I began, settling comfortably in a Cooper-designed easy chair, "a hundred thousand art-minded, potential illustrators want the advice you could give them. They not only want to know how you do it, but also—*how you sell it.*"

"I'll answer anything you ask," he offered, sitting on the arm of a nearby couch. I took him at his word. Here's what he has to say.

"HOW DID YOU START OUT IN THE ILLUSTRATION GAME?"

I used to cut meat in a butcher's shop. Then I switched to peddling fruit in a vegetable store run by a little Japanese gentleman. I fixed bicycles, took up boxing, raced my own bicycles, and finally took a job as errand boy for an Engraving house. That did it. I met some advertising artists one day, and made up my mind on the spot that my future was cut out for me. I took up art.

"WHAT WAS YOUR EARLY ART TRAINING?"

We lived in Mexico City. I was born there in 1905. Dad was Secretary for Southern Pacific, and wrote books on shorthand. He was something of an authority on the Mayan culture. My mother was a doctor. She died early in my life, and we moved to California. I studied at Chouinard Art Institute, and then at Otis Institute in California. A few years later I went to Grand Central School of Art in New York City and then to Columbia University. Later on I became an instructor at the last two mentioned.

"WHO WERE YOUR INSTRUCTORS?"

Pruett Carter, Louis Treviso, F. Tolles Chamberlain and Harvey Dunn. I also studied sculpture, which is still my favorite hobby, under Oronzio Maldarelli.

"DID YOU JUMP RIGHT INTO ILLUSTRATION WORK, AFTER THIS TRAINING?"

Yes. Then I taught at Columbia and Grand Central School. But, first I worked as a staff artist for *Tracy, Locke & Dawson* in Dallas, and did a stint behind the drawing board at *Honig Cooper*, in San Francisco. Finally,
(please turn page)



1. Cooper first makes a rough sketch in colored inks, to determine the composition and general idea of presentation. It is made in correct ratio.



2. The illustration is then carefully inked and finished for publication. Illustrator follows Art Director's specifications regarding ratio and special effects.



3. The completed illustration, as it appeared in a recent issue of "Colliers". Type of story is superimposed on the black plate of this four color page lay-out.

HERE'S SOME ADVICE FROM A LEADER IN THE FIELD.

I reached the "big time," as art director at *Lord Thomas & Logan* in New York, and served as a Visualizer for *B. B. D. & O.*

"EXPLAIN THIS 'VISUALIZER' JOB, PLEASE."

A Visualizer is the fellow who takes the account executive's scribbblings and turns it into a rough sketch of what the final layout will embody. He might also incorporate a few of his own ideas and angles. It's the Visualizer's job to give the advertising salesman a tangible working model with which to "sell" the client.



Departing from his lighter style, Mario Cooper renders a dramatic, documentary illustration.

"WHAT DO YOU THINK OF ACADEMIC TRAINING FOR WOULD-BE COMMERCIAL ILLUSTRATORS?"

It's a good idea. College or art school is a good developing ground. Get criticisms of your work from established artists whom you respect. Try to land a job in the "Bull Pen." (ad-agency art department). Study with an illustrator, if he'll have you. Work as his stooge, if necessary, emptying ink pots. But watch him at work.

"DO YOU WORK THROUGH A REPRESENTATIVE? EXPLAIN THE FUNCTIONS OF THE 'REP.'"

In most cases, illustrators do work through the Representative. Art Directors prefer seeing your work through the "Rep," for they can thus view several artists' efforts at one sitting. Then too, the Rep knows his contacts; he can get through doors that are closed to most of us. You see, the Art Director assumes that the Rep will screen out the chaff, rather than waste time with inept art work.

I have a Representative at present. It gives me more time to myself, to work and to enjoy my hobbies. He does my leg work, he delivers my assignments and hunts up new business. Unless a newcomer is good, he won't interest a Representative, of course, but we're talking about people that are ready to try their hand at national-scope work. I do advise the good illustrator to hunt up a Rep, unless he's a natural born salesman and has thick shoes.

"WHAT DO YOU PAY A REPRESENTATIVE?"

It's a standard fee of 25%. If you've done some personal "selling" yourself, however, the commission can be 10%. Sometimes you do find yourself able to lay the preliminary groundwork through a personal contact, before the Rep takes over the details.

"HOW MUCH DOES A NATIONAL MAGAZINE PAY FOR ILLUSTRATIONS?"

Anywhere from \$200.00 up. Some jobs have brought top-flight men \$2,500.00 and more. Color usually doesn't affect the price paid.

"WHAT WAS YOUR FIRST ILLUSTRATION PIECE?"

It was for the *"Woman's Home Companion"* in 1931, and was for a story about a young couple who meet when the hero saves the gal from drowning. I showed them being yanked out of the water by a passing lobster boat. It was rendered in two colors. By the time I got done with the research, I was a qualified lobster fisherman.

"JUST HOW DOES RESEARCH FIGURE IN THE PICTURE?"

It's very important in most cases. You'd be surprised how many hours and days you can spend in museums and libraries before you're ready to tackle a costume piece or even a contemporary scene. One little boner and you're likely to get a hundred scorching letters from irate readers.

Take this illustration for *"My Dear Lady"* (shown at the head of this article). It was a Civil War story about a lady spy. I had to check the costumes for validity, hire models and rent the costume from a costumer in New York. The chaise longue is a careful study of an original. Backgrounds must be done as scrupulously as the most prominent details. You can't have an 1895 building on an 1863 city street, and so forth. Even contemporary stories demand veracity of detail.

"DO YOU WORK FROM MODELS?"

Yes. That is, I pose my models, and then I photograph them myself, just as I intend to use them in the finished picture. Of course, almost all illustrators use the camera as an aid. It saves needless hours of stiff posing. We simply work out the poses, photograph them and then create a composition that, with our own individual rendering and style, stamps this as our own characteristic work.

"WHO DO YOU HIRE AS MODELS?"

Sometimes it's just my friends, sometimes it is the model who drops in to my studio and chats with me, and then leaves her photos for future reference. I keep a file of them and when a certain illustration comes up, I've got them right on hand and a quick phone call brings them over.

(Please turn to page 24)

CASEIN:

A REVOLUTIONARY PAINTING MEDIUM

TEACHERS everywhere have long been aware of the value of casein colors, especially for classroom use, but they have hesitated to use them. The reason stems back to the "old days", when the still-undeveloped casein products had to be laboriously prepared and afterwards, cleaned up. Then too, the teacher had to clutter up the classroom with humidifying rags and cups, an eminently unsatisfactory procedure. So, casein painting languished for many years, even though it should have been an ideal teaching aid, for it is one of the few media which has the versatility of being adaptable for oil painting, gouache, glazing and watercolor—all from the same tube!

The art supply manufacturers knew they had a potential diamond mine in this product, if they could only simplify its preparation. And at last they have done just that.

It was the firm of M. Grumbacher who turned the trick, and art teachers and professional artists throughout the world now attest to the versatility and beauty of the new casein colors produced, after many years of experimentation and scientific research. The casein of today is easy to handle, fast to dry and permanent in nature. A set of these colors in the artist's kit will allow him to go out on a field trip with a minimum of materials and work in any medium he desires.

Casein has all the brilliance of oil, may be prepared as a wash, with an excellent water color effect, and dries almost immediately.

WHEN TIME IS VALUABLE

Limited time available in classroom periods often makes the use of oil colors practically an impossible undertaking. Readers who have employed oils know how the room temperature, the humidity and the laborious cleaning up time afterwards make oil painting a headache and long-drawn affair. Students must wait for the oils to dry before going on to the next step. With casein, however, set-up time is reduced to a minimum. All that is necessary is to place the colors on a palette, dip the brush in water and start painting. Cleaning up is even simpler. The brushes and palette are quickly washed out with water. There is no smell, no bottles and oily rags, no turpentine or soap. The same characteristics of oil painting are achieved with fidelity.

Casein colors may be applied to canvas (semi-absorbent type), burlap, illustration board, bristol board, fresco plaster, masonite, water color paper—in fact, any surface that absorbs water and does not repel it.

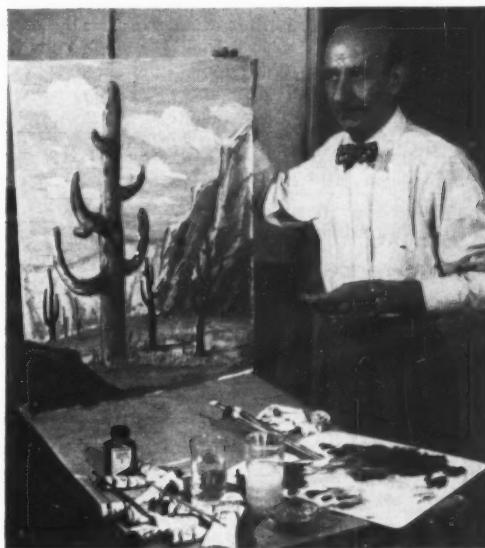
You may place casein in your air brush. It will also lend itself to creating a thin "glaze" when applied over a dry casein underpainting. It is truly a remarkable medium.

Those painters who work in gouache have attested to the beauty and permanency of casein in this technique. If you would like to first make casein underpainting and then add the finishing touches in regular oil paint, it is done in the following manner:

1. Make the underpainting in the prescribed manner for using casein paint (casein plus water).
2. Apply Grumbacher transparent varnish, casein-type. This is a special "isolating" varnish that dries almost immediately.
3. Finish the painting with regular oils.

(Please turn to page 26)

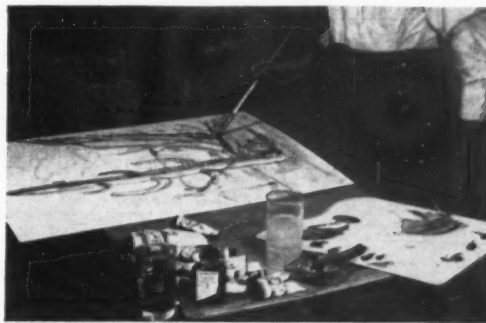
XAVIER J. BARILE, noted American artist and art teacher is shown here creating a casein color painting. Mr. Barile was formerly Director of the Art Department at Pueblo College in Colorado and is at present teaching at the Catan-Rose Institute of Fine Art in New York City. New York is really home to this painter of the American scene; for it was here at Cooper Union and at the Art Students League where he studied under such men as John Sloan, Louis Mora, Charles Chapman and Victor Perard that he attained his proficiency and versatility in all the painting mediums. Mr. Barile is a member of the American Monotype Society, the Audubon Artists, several regional art societies, and a life member of the Art Students League.



Xavier J. Barile is shown making the primary sketch using Burnt Sienna applied with a bristle brush. Superba Water Color Paper was selected by Mr. Barile for this casein painting.



Here the sketch is being elaborated. Mr. Barile applies the water-soluble casein colors using a variety of techniques. In some places he applies the colors as thin washes, while in other passages the colors are put on heavily. Flat bristle brushes, and both flat and pointed sable brushes are used.



The final stage in completing the painting is the placing of the high-lights and details. In this stage the casein colors are used in manner of glazes and are also scumbled to achieve the desired effects.

THE VISUAL MUSIC CALLED "DESIGN"

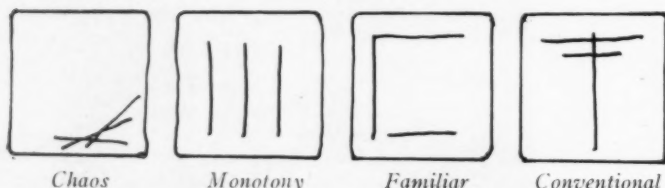
By

RALPH M. PEARSON

Editor's note: Mr. Pearson, well-known art columnist and teacher, is the author of five books on Modern Art. His latest two, "The New Art Education," and "Experiencing American Pictures," have been recently published by Harpers. He joins the editorial board of DESIGN with this, the first in a series of articles on the meaning of Design to artist and teacher.

THE title of this magazine is DESIGN. *Design* with us is a word of—how shall I say it?—squandered potentialities. With cultural riches implicit in it, we ignore, or abuse, or corrupt these riches into meaningless stereotypes, or trample them into the mud of commercialization. So far-reaching are the implications of this word "design," with its modern extensions of meaning, that I would argue its right to be considered the peer of all other words in the lexicon of the fine and applied arts save possibly two—spirit and creation. And with these two I would give it parity. Spirit—Creation—Design. The triumvirate of indispensables in any work of art. The first two are more or less taken for granted by the informed public; it is obvious that the creative spirit in man is the source of those inspirations and realizations which become art. But *Design* is different. It exists in the public mind in a strange twilight zone, colored by the thought-habits of different individuals and groups. If there is any one word in the art world which needs clarification more than all others, it is the word "design."

FIGURE 1



Chaos

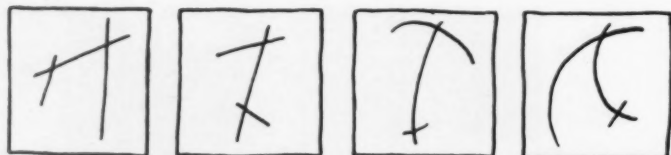
Monotony

Familiar

Conventional

UNFELT DESIGN

FIGURE 2



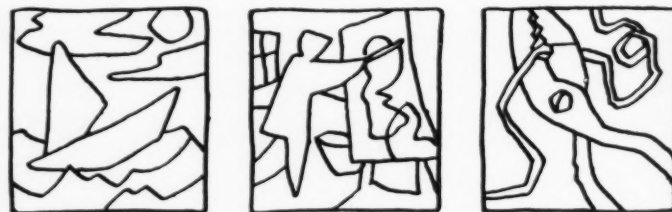
SATISFYING DESIGN

Three lines arranged within a square with creative feeling for correct relationships.

What do different people read into the word "design?" Mr. and Mrs. Average Citizen think of it as a decora-

tive something that has been made somewhere, usually remote in time and place, and stuck on the outside of some object as decoration. Or as the style of an object, like a chair or house. Or as representing a period—*Regency*, *Queen Anne Modern*. The academically trained artist usually gives it a vague place in his vocabulary as a loose substitute for (and of about equal importance with), the word, *composition*. Architects and engineers think of design as a style and for its functional utility. Art world "authorities,"

FIGURE 3



DESIGNED SPACES

Lines developed into spaces, first in flat pattern, then with the overlappings that lead into three dimensions and finally with subject symbols added. Note how all spaces work.

including museum directors, seem so catholic in their response that they will honor the absence of design in paintings as lavishly as they do its presence in the work of a master like Braque; such tolerance can only spell confusion or blindness. Leading modern artists know *design* thoroughly with all the extensions of its meaning. They rediscover it from history, but apply it in new and different ways. They impart to it different emphasis, to the organization of all elements in their works.

Pseudo and imitative "moderns," however, ape the externals of design and the modern idiom and industriously build a rampant and noisy School of Confusion. Art students, bewildered by the conflicts in many schools between skilled naturalism and modern designed creation, flounder around more or less helplessly trying to get their bearings as best they can. The overall picture which this diversity adds up to can only be called an utterly needless and highly unfortunate confusion, which retards the cultural development of the country.

THE TRUE MEANING OF DESIGN

Design, in modern terminology, is *organization of all parts of a work of art into a harmonic relationship of colors, spaces, textures, forms, planes and subject data*. This organization performs two useful purposes. One is functional and practical; it dramatizes the subject. The other is purely esthetic; it plays harmonic chords to please the eye and soul, as do harmonic chords of sound in music. The practical function is understood well enough to avoid



FIGURE 4

DESIGNED SPACES IN 3-DIMENSIONS

Lines and spaces carried into three-dimensional arrangements on subjects as forms. Form arrangement in deep space becomes highly complex design. To the interplay of outlined spaces is added the interplay and positional movement of the forms with each other as they move backward and forward in the deep space contained within the frame.

becoming a cultural issue; the latter function—the esthetic—is misunderstood so amazingly as to become a cultural issue of the first magnitude.

What do we mean by design as visual music?

The answer is simple. We mean relationships that please. We mean colors, spaces, lines, forms that play with and against each other in harmonic chords (and sometimes in controlled dissonances) and thereby arouse an emotional response in their creator and in the observer who is alert enough to be aware of them. In the long perspective of history a work becomes art when it plays these harmonies. Without them, regardless of such other virtues as the documentary, the skilled inventory of facts, or what have you, it automatically becomes an art-crippled work of *craft*. Art is not limited to design, of course, but, without masterful organization, the most inspired vision becomes, in its realization, pathetically maimed. I would pose this issue as of major importance for our art world. To follow it through to a decision will involve far-reaching reorganizations of standards and methods in art education, production, merchandising, criticism, museum programming and public appreciation.

To illustrate the significance of design as visual music is far too complex a task for a single article but a few examples will demonstrate the possibilities and suggest at least the values involved.

DESIGNED LINES

First, take the simplest possible arrangement of the simplest elements; three lines in a square. Such lines can be dumped into the square aimlessly; the result is chaos. They can be of the same length and equally spaced; the result will be monotony. They can be parallel to the sides or in a familiar arrangement, such as a cross and be conventional. Or they can be unequal in length and in a free, unconven-



FIGURE 6

DESIGNED TEXTURES

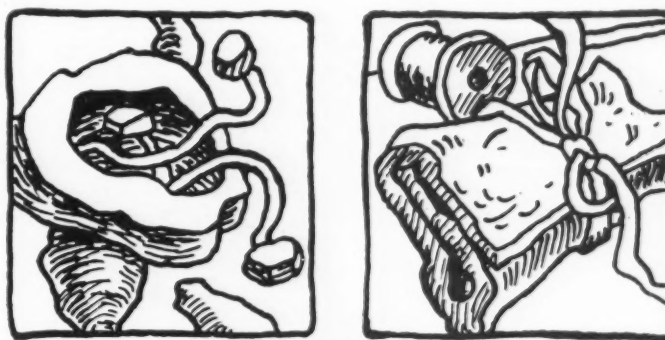
A suggestion of how the textures of objects can be translated into black and white and organized into sensations to be enjoyed as part of the design. The same process can be applied in color.

tional arrangement and the result will be a catching of the eye with the appeal of surprise. And if a feeling of *rightness* is added to this element of surprise, the result should be esthetic pleasure. (See Figs. 1 and 2).

DESIGNED SPACES, FORMS, TEXTURES AND DARK-LIGHTS

Space as a tangible element in all visual design, from pictures and sculptures to applied arts and architecture, is often completely forgotten by artists and designers. Or it is grossly misused, due to lack of sensitivity to its quality or relationships. Space can be designed in flat pattern or in three dimensions. It includes subject matter when there is a subject and the spaces around it within a frame. All spaces within a picture or design, in other words, should work; *none should be empty and visually meaningless*. Fig. 3 shows lines developed into spaces within a frame and designed freely, first into flat pattern arrangements, then with the overlappings that lead into three dimensions, and, in the last two squares, with the added meanings that be-

FIGURE 5



LIGHT-DARK FORMS

Design concentrated in subject. Form expression heightened by addition of light-dark as an additional design element.

come subjects. In all these "pictures," spaces and lines work, *with or without* subject; the subject, when it appears, is of equal importance (and no more than that) so far as the design is concerned, to the spaces surrounding it. To test such equality it is useful to turn a design with *subject* upside down so that mere subject logic is destroyed and *must* be studied as part of the design. The reversal does not injure the design. It releases it, so to speak, from the domination of subject.

In Fig. 4 spaces are carried into three-dimensional arrangements of subjects, with all spaces felt and controlled. These also should be reversed and subject forgotten to get the full impact of the space-line-form design. To such skele-

(Please turn to page 23)

DISCOVERING TALENT IS THEIR BUSINESS

A UNIQUE ORGANIZATION WHOSE FUNCTION IS TO GIVE THE TALENTED, UNKNOWN ARTIST
"A PLACE IN THE SUN".

photo by Phillips St. Claire



By ALFRED VAN LOEN

★FIRST AWARD, 1949 "OPEN" SCULPTURE EXHIBITION

TRADITIONALLY, the artist's road to success is strewn with obstacles. This has been taken for granted for so long that it has virtually been accepted as a phase necessary to any great creative effort. Indeed, many good artists may paint for years without ever having scored the golden moment when their works have been hung in exhibition!

But this need not be so.

Another exhibiting gallery opened its doors to the public in June of 1943—just another one. The jaded art critics in the Greater New York art Mecca yawned and prepared to deliver just another tirade about "the cluttered Greenwich Village art scene." What they saw in this modest opening effort jarred them back on their well-rounded heels.

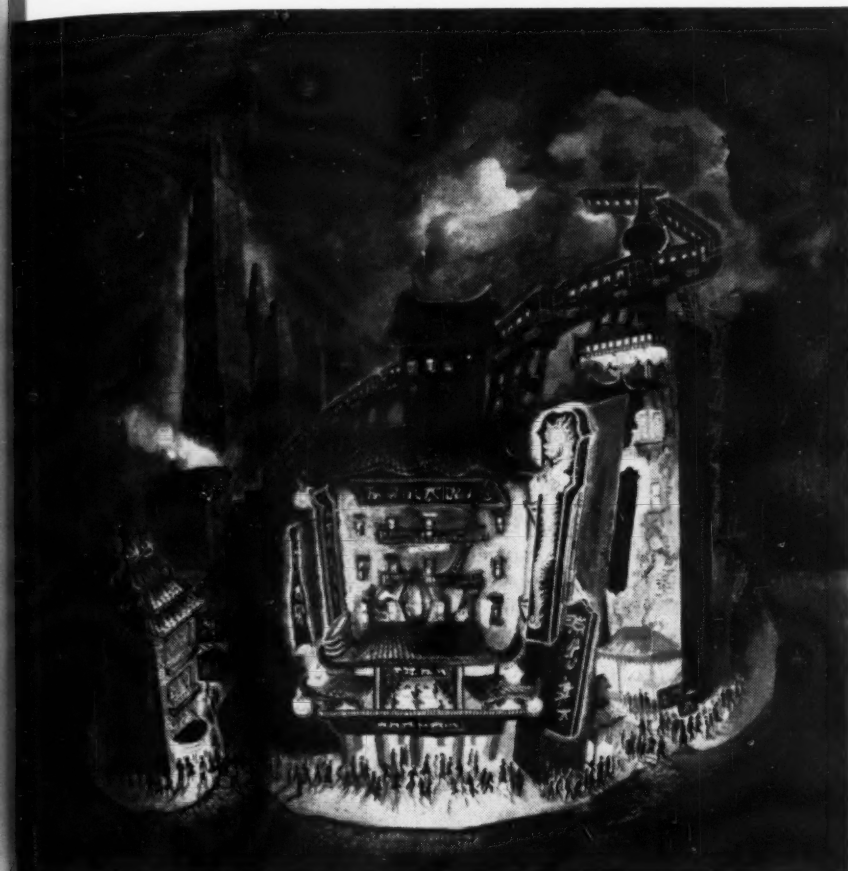
It was called *The Village Art Center*. Located in Greenwich House, down near Washington Square, the first exhibition featured the work of forty-seven artists working in all media. The unusual feature of the Art Center's stated policy was that the skilled artist might win representation *without charge*. Only in the "open shows" is any fee required, and that is a modest one dollar, which permits two entries to be hung for a full three-week period. Meritorious work is exhibited at the home gallery at 224 Waverly Place, and is then sent on traveling one-man and group shows. This last service is free and is the reward for excellence.

There has never been an admissions jury since the Village Art Center opened its doors to the public, and there is no admission charge for visitors. A prize jury does exist, its function being to choose the outstanding pieces for the coveted placement in the traveling exhibits. The jury has a list of distinguished members, all of whom serve purely in the interests of helping their struggling contemporaries to gain a place of recognition.

ESTABLISHED ARTISTS ON JURY

Among those who have devoted their time and experience to judging the entries are names like John Sloan and William Zorach, who are also members of the Advisory Committee. The Brooklyn Museum is interested in the continued project of the Art Center, as are Clay Club, Cooper Union, the Metropolitan and the Museum of Modern Art. The Whitney Museum has often sent its representatives to sit on the awards committee.

The winning art works are circulated in shows in the



"CHINATOWN"

By Bertram Goodman

Tempera and oil.

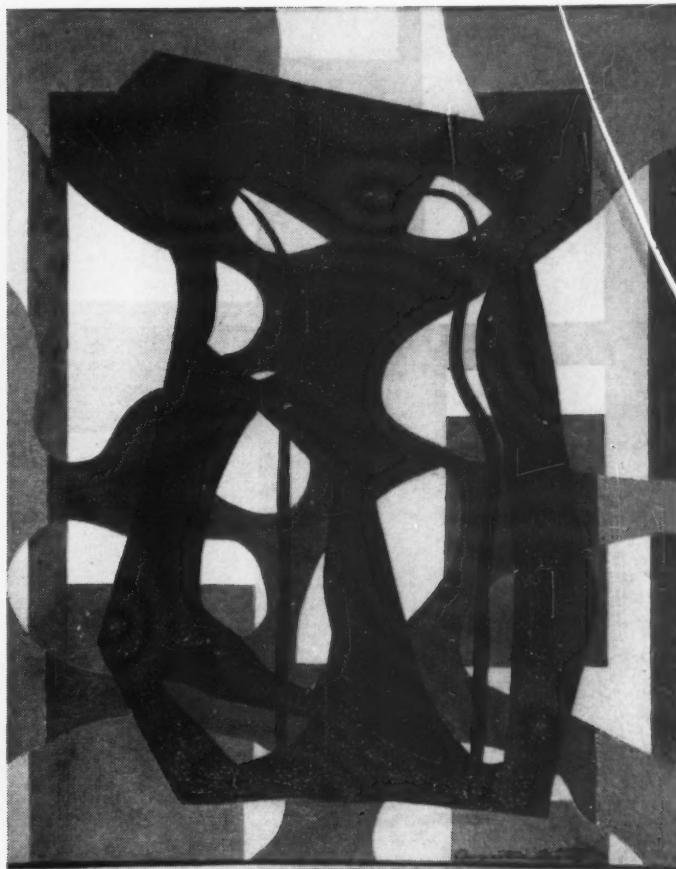
art district of lower Manhattan, turning up at such diverse places as a theater lobby, at the Lemonade Opera, in the foyer of a large apartment building and in the Federal Savings Bank. Many are sent to be displayed in the shop windows of large department stores along Fifth Avenue. One such ("Chinatown," illustrated in these pages) caught the eye of a wealthy visitor from the South. So impressed was the good lady with the work of Artist Bertram Goodman that she purchased it outright, fresh from the show window of Lord & Taylor.

Other Art Centerists have been blessed with immediate good fortune. Allen Townsend Terrell, who took first award in the opening show at the Center, has gone on to numerous other similar accomplishments. Today he points proudly to his own imposing home at 42 Stuyvesant Street and attributes its purchase to the good fortune resulting from his art work and association with the Art Center. Then there is the case of Delos Blackmar, whose unique feat of selling his entire exhibition at the Bankers Federal Savings & Loan to a passing depositor, is still regarded with awe by fellow artists.

Selma Burke is another Village Art Center graduate. Her sculptured plaque of Franklin D. Roosevelt is in the Hall of Records in Washington. And Augustus Goertz (see illustrations this page), winner of the 1948-49 oil painting award, has now joined the illustrious list of those represented at the Van-Dieman-Lilienfeld Galleries. That organization will run his one-man show next March 23rd.

Miriam Sommerborg, well-known sculptress, is another artist who has found opportunity working with the Village Art Center. During the war years, Miss Sommerborg twice saw her European studio destroyed by bombing, and

(Please turn to page 23)

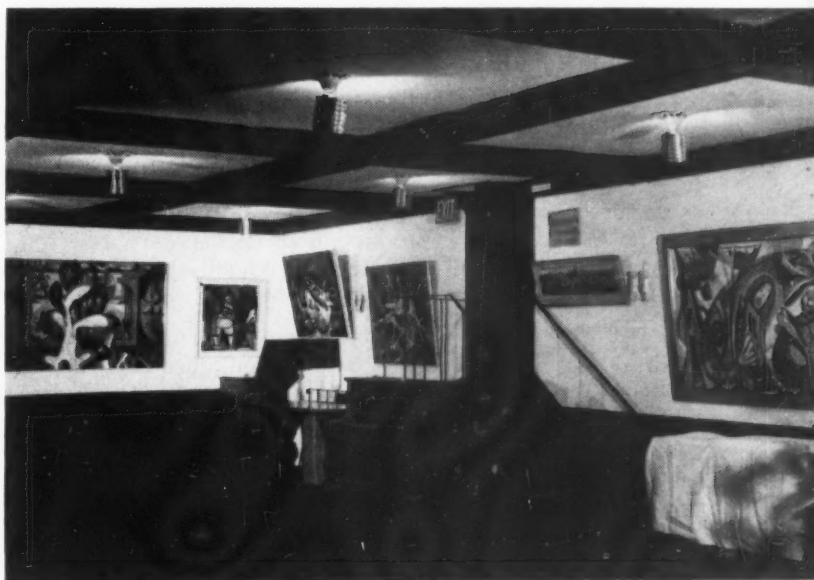


"WINDOW"

By Augustus Goertz

Oil painting.

The work reproduced above was awarded first prize at the Village Art Center's Sixth Annual Oil Painting Exhibition. The selecting jury was comprised of Herman More (Whitney Museum), Franklin M. Biebel (Asst. Director of the Frick Collection), Lloren McIver, Umberto Romano and Josephine Gibbs.



A One-Man Showing of the work of Augustus Goertz was recently held at the Village Art Center. The informal atmosphere of the converted church delights visitors, imparting warmth and approachability to the exhibits.

ANIMATED CARTOONS:

(Continued from page 7)

WORK PROGRESSES

It was then necessary to outline the plot. Each member wrote a synopsis, independently, and they were read to the class. The most appropriate was chosen by popular vote. The author, Monty Downs, was elected Script Director of "K-9 Caper."

This was followed by a rendering of a more detailed outline, with characters delineated. The class members



Final step in preparation of the animated cartoon is dubbing of sound on wire recorder.

thereupon drew their impressions of these characters and the sketches were hung upon the bulletin board for inspection. The cream of the drawings were chosen and named. After the establishing of the basic theme, the class was divided into departments of Set Construction, Costume Design, Photography, Research, Sound Effects, Credit Titles and Animation. Each student chose his particular forte.

A studio was necessary, for this project would stretch throughout the term. The art room was converted into a "Department of Animation" with an appropriate sign outside that announced to passersby "Production in Progress," thus eliminating outside interference.

The hero of the production was a 'private eye' named "Sam Hound," the creation of Fred Stothers' fertile mind. Fred always seemed to know the right move, so he was unanimously chosen Production Director and supervised the filming.

Instructor Irene Lagorio served as technical advisor, and the more complex production problems were referred to Gardner Hart, Director of the school's Audio-Visual Department.

WORK PROGRESSES

All departments went to work simultaneously. While Animation developed the basic figures, the Costumers created sketches of outfits to be worn by the pen and ink actors. The Set Construction crew consulted the Script Department and was thus able to draw the necessary backgrounds, across which the basic figures would be moved, frame by frame of film, to impart the illusion of animated reality.

Meanwhile, Verdonna Lash and Dick Fernandez, Publicity Departmenters, created a series of posters and newspaper releases, announcing the forthcoming production in a style no less effervescent than that of their next-door neighbors in Hollywood.

A worksheet was posted daily on the class bulletin board, to keep all members of the crews advised of the day's activities.

When the necessary drawings were completed, each a development of the previous pose, in fractionally advanced movement, they were taken to the Audio-Visual Department for filming against the backgrounds. The developed films were then returned to the Production Department for editing, cutting, and splicing. The silent film was finally completed. Now came the job of sound dubbing.

SOUND IS ADDED

This was the most complicated segment of the class's efforts. The sound was to be dubbed onto a wire recorder which would be played back in synchronization with the screened film. Musical instruments, actors and sound effects were jammed into the studio and were painstakingly recorded after many attempts. The wire recorder, of course, was capable of erasure of errors, but the job of resuming at the proper spot was a problem that was solved only after tedious labor.

When the groggy actors had finally seen their Director's fingers raised in the traditional circle that meant "O. K.," they were informed by Chief Photographer, Ed Bagdley, that he had been busily shooting Kodachromes of them in action. These were subsequently shown just before the premiere of the film, in the high school auditorium.

The student and teacher audience found the production generally noteworthy, and Miss Lagorio's experiment was completed.

The idea might be emulated by other interested classes with a quality of imagination, a flair for the unusual and an appreciation of success through hard work. ●

GERALDINE FUNK, TEXTILIST:

(Continued from page 9)

WEAVING IS AN ARTISTIC EXPRESSION

"Weaving instructors should realize that the art of weaving is again another form of expression, such as acting, for instance, where many roles are played. Teachers should instruct their students in creative self-expression, throughout the entire range of this particular medium.

"In the end, the problem will be thrown in their laps. Someone will come to them some day and say 'We need textiles for a man's club.' It must be dramatic, almost bombastic,—something that will give a man a lift and pick him up after a hard day at the office.

"They will be approached with a request to provide the fabrics for decorating a House of State, where the furnishings will be very reserved, very elegant. The atmosphere of the locale must be carefully considered.

"Young married people who appreciate fine home backgrounds but have very little money will come to them and they must give them the best fabrics for the least money."

Again Geraldine Funk smiled. "A young couple came to see me after a honeymoon cruise on the Carribean. They hoped to find upholstery fabric which would preserve for posterity the love seat on which they had become engaged!" She leaned forward earnestly. "These examples will suffice to show that the loom means nothing unless you can make it serve all these human elements which are so unlike one another. There is no end to such problems but only endless solutions. The weaver must never fall into the trap of using the same solution for another problem. That can only result in dull and uninspired creation.

(Please turn to page 26)



CONDUCTED BY FLORENCE LEWISON

Going AROUND in ART Circles

A COLUMN OF REVIEWS, CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

Modern Art Museum Leads Summer Talent

THIS SUMMER proved that those in the art field are of courageous stock. How else can one explain the unprecedented hum of activity in the museums, galleries, studios and schools during one of the hottest summers New York has suffered thru?

Many artists in town sweltered at their easels, exhibited and planned new works. Several art schools remained open to accommodate both local and visiting students. Art galleries and museums presented an unusual amount of events. It was indeed a busy season.

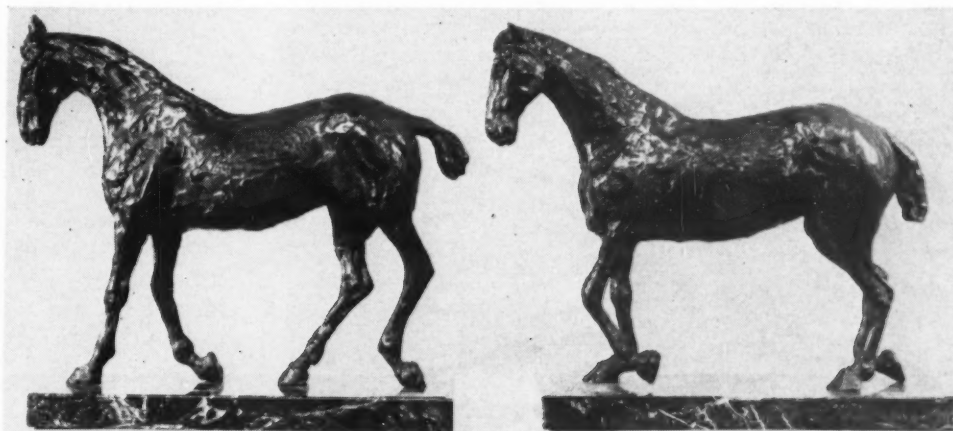
Following the Whitney Museum's excellent Sculpture and Drawing Annual, the Philadelphia Museum was the scene of the Fairmount Park Art Ass'n's "Third Sculpture Annual." Thousands flocked to view the 250 sculptures from various countries.

Probably the most active center was the MUSEUM OF MODERN ART. Outstanding in its initial presentations of the season was an exhibit, "ART EDUCATION METHODS." It featured new approaches to art instruction. Demonstration teaching models created by the alert and forward-looking Miss Virginia Murphy (Dir. of Art in the N. Y. Public Schools) and produced by the Museum's "Educational Program Dep't.," were shown in the Young People's Gallery. These models were conceived with originality and intelligently carried out. They are cabinets on wheels, with panels and drawers containing material pertinent to arts and crafts, for the purpose of visual demonstration before teachers and students.

The Museum also featured a "Modern Italians" exhibit of paintings and sculpture, which I am afraid did not contribute any new ideas or make fresh inroads, technically. As always, there were examples of splendid photography, an art for which the Museum deserves much credit in pioneering. . . . Most recently, the KOKOSCHKA retrospective and SCULPTURE by PAINTERS hold forth.

KOKOSCHKA: It is always enlightening to survey the chronological development of an artist's style; the many turns and trends his work takes in the process of maturing. From his earliest efforts KOKOSCHKA'S personality emanates, replete with vigorous drawing, rugged textures and pure color. One may wonder at or even regret the uneven quality in his production over the years, but none can deny that events often affect the artist personally and reveal themselves in his work. Young artists mark Kokoschka as one easily emulated because of his seemingly loose technique (particularly in his latest phase where he builds form with dabs of color, creating a prismatic effect) as in *VIEW OF FLORENCE*, 1949 (see cut). Actually, only an artist who has mastered the technical problems which confront all artists, could handle his media so dextrously.

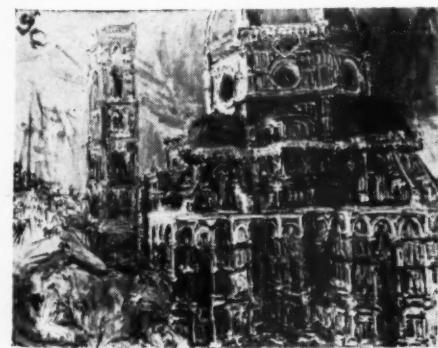
SCULPTURE BY PAINTERS: In the down stairs auditorium gallery, a small (but not insignificant!) show of sculpture by well



BRONZE HORSES:

by THOMAS EAKINS

Two of four studies rendered by the artist, preparatory to painting his well-known "Fairman Rogers Four-in-Hand."



IL DUOMO: by OSKAR KOKOSCHKA
Museum of Modern Art

known painters is displayed. If its purpose is to depict the similarity of the artist's style in both mediums, to this extent it does succeed. But it is surprising to note that accomplished painters did not go to greater length to understand another art form. KATHE KOLLWITZ'S small bas-relief, a mere fragment, is a sensitive enough drawing, but reveals little of the essence of sculpture. RENOIR'S attempts in clay are too sketchy to warrant analysis, and PICASSO'S head of a woman, containing pleasant contour, still seems to have been done perfunctorily. DEGAS undertakes a more serious approach, as those who are familiar with the few pieces shown before, know; but it is in the "Study of Horse" by EAKINS (see cut) that we recognize a sympathetic

appreciation and understanding of basic sculptural forms. Here we see the treatment of material and subject with a keen grasp of both the anatomy and inherent characteristics. Here is evidence of painstaking desire to render form with genuine feeling. A redeeming and pleasant discovery.

ART HEADLINES

WHITNEY MUSEUM to build new home in garden of MUSEUM OF MODERN ART. No merger implied. According to announcement made, the two museums will operate independently, continuing on the basis of their original purposes. . . . **STANDARD OIL CO.** still adding to its fine collection of paintings and drawings by contemporary Americans. . . . Watch for exhibition of Medieval Indian Sculpture and Van Gogh International Loan Exhibit at the METROPOLITAN MUSEUM this Fall. . . . Watch for an outstanding event in 1950—the first one-man show in 10 years by the noted American sculptor, MAURICE GLICKMAN

. . . . Watch for huge exhibition, "MODERN ART IN YOUR LIFE" celebrating the 20th Anniversary of the "Museum of Modern Art" opening this October.

LIONEL REISS evolving exciting new style of painting. . . . Well-chosen group show of 19th and 20th Century Americans at the BABCOCK GALLERIES. . . . fine oils by Julian Levi and Bernard Karfiol at the DOWNTOWN GALLERIES. . . . professional level of students' graphics at THE SCHOOL FOR ART STUDIES. . . . inspiring "DRAWINGS THROUGH FOUR CENTURIES" at the WILDENSTEIN GALLERIES. . . . beautiful Raphael Soyer painting in the gallery members group show at the ASSOCIATED AMERICAN ARTISTS. ●

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Send check, with description of book and publisher, to:
"Book Editor," DESIGN Magazine, 337 South High St.,
Columbus, Ohio. Always include date of review.

AMERICAN ART MANUAL:
American Federation of Arts

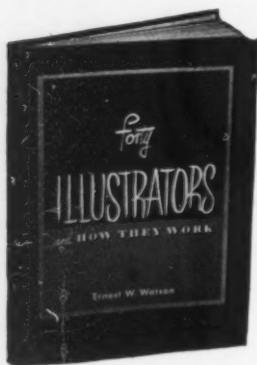
Vol. #37
\$12.00 (libraries \$10.00)

One of the most valuable books to come across our desk is this current volume, which is devoted to Organizations. There are 520 pages of handy, factual references in the Annual, listing full information about museums, societies, art schools, and exhibitors in every State of the Union, and Latin America. Thousands of correct addresses are placed at the fingertips of the librarian, researcher, job applicant or artist. In addition, a full report is made of all first grade fine art sales, with cataloging, price and bibliography. This book is indispensable.

FORTY ILLUSTRATORS & HOW THEY WORK: Ernest W. Watson
Watson-Guptill Publishers

\$10.00

A volume dedicated to the commercial illustrators of America, the men whose work is seen more than that of any other artists. It is lavishly illustrated with 24 full color plates and scores of black and white reproductions of the work that has appeared in such magazines as Saturday Evening Post, Time, Collier's. A few of the forty illustrators represented (accompanied by biographical data and discussions of techniques employed) are Alajalov, Harrison Cady, Gregory D'Alessio, Albert Dorne, Erickson, Mario Cooper, Henry Pitz, Martha Sawyers, etc. The commercial art student, teacher and artist will find hours of fascinating reading here.



TYPE SPECIMENS:
Watson-Guptill Publishers

William Longyear
\$2.50

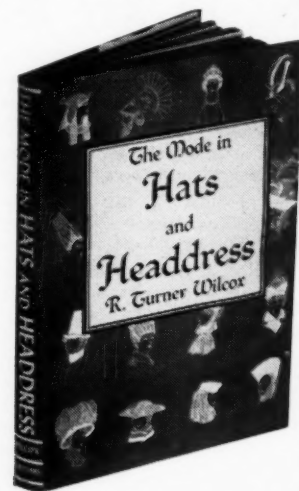
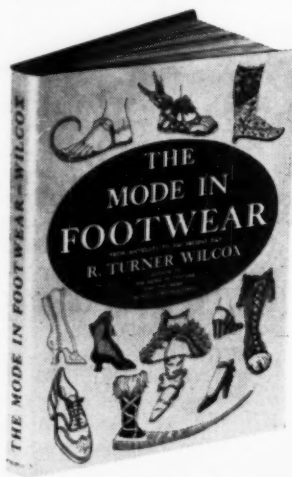
Add this to your commercial art library, for it will come in handy when engaged in printing tasks, layout and lettering. The author, head of the Department of Advertising Design at Pratt Institute, has created an easy to follow, easy-to-read volume that places hundreds of type and lettering faces at your instant disposal.



THE MODE IN FOOTWEAR:
Scribners

by R. Turner Wilcox
\$5.00

The author of this volume has performed a service that will place commercial and fine artists in her debt, for she has traced the history of footwear from antiquity up to the present day. Hundreds of illustrations accompany the text. A companion piece to "Footwear" is Mrs. Wilcox's other volume, "THE MODE IN HATS AND HEAD-DRESS," which is a compilation of the fashions "above the neck" for a period of five thousand years. These two books should be found on the worktable of fashion designer, studio artist and illustrator; they will save many hours of complex research in library and museum. Each sells for \$5.00, and, like other books mentioned in this column, may be ordered through DESIGN's Book Department.



HOW TO MAKE MODERN JEWELRY:
Modern Art Museum

by Charles J. Martin
\$2.50

Working in collaboration with Victor D'Amico of the Museum of Modern Art, Mr. Martin herewith presents a well illustrated volume on modern jewelry creation and manufacture. The procedures are those that can be duplicated by any good craftsman in a moderately appointed workshop and are step-by-step in nature. The data includes discussion of materials, designing, actual manufacture, and various techniques employed. There are plans for building a compact workbench, and explanation of how to use the tools of the craft. A good buy at a moderate price. Ninety-six pages in length.

18th CENTURY PORCELAIN FIGURES:
Studio Publications

David Rosenfeld
\$5.00

Porcelain painting and collecting has taken a sudden upswing of popularity. Connoisseurs will applaud the arrival of Mr. Rosenfeld's book, for it illustrates many of the better examples of 18th Century English, German, French, Italian and Near Eastern works. It is not only a documentary but also a practical volume, with tips and information for the collector. There are 131 pages and well over 100 excellent photographic reproductions.

APPLIED LETTERING & DESIGN
Watson-Guptill Publications

Rand Holub
\$2.75

A simplified, well laid-out lettering book for the near-professional, historical and practical in nature. Many technical hints and explanations are embodied in the text, and, to make each point clear, step-by-step photographs illustrate the various methods of work. Discussed are logotypes, letterheads, cartoon letters, bookplates and jackets, as well as materials and procedures. •

THE VISUAL MUSIC CALLED DESIGN:

(Continued from page 17)

ton drawings color and texture would be added and subject amplified. This is the basis of mature painting.

Fig. 5 shifts the space design entirely to *subjects*, except that the space around them within the frame is still dealt with tangibly. But every space and line used to interpret subject is realized also as a part of the design. Spaces and lines thus perform a double function. They *interpret subject*. And they please the eye with their felt relationships. This double function, in my conception, should be fundamental in all visual art. Such a claim, of course, applies also to the other elements of color, texture, form and dark-light. All should build into a *unified amalgamation of subject and design*. In frames "A," "B," another element is brought into play—dark-light or tone values. These combine with lines and spaces, again for the dual purpose of function and design. They help express form and they contribute another sensation to be enjoyed.

DESIGNED TEXTURES

All objects created by nature and man have a surface quality—smooth, hard, soft, rough, etc.,—which can be called *texture*. This element, like spaces, lines, colors and forms, can also be designed. Figure 6 is an example of this.

DESIGNED COLOR

The harmonic organization of color cannot be diagrammed but the same interplay of related sensations applies. Color can be sensed and enjoyed as chords of separate notes combined harmonically. There will be the red chord with many diverse red notes, the yellow, the blue, etc. And all of these will combine into the total harmony which becomes the work of living art. As to what constitutes the right color chords there will, of course, be disagreement; what is right for one artist will be wrong for another. Taste is unpredictable and eminently private property. But, out of disagreement will come considerable agreement; many people will respond to the same harmony, as they do in music. And many will dislike the same discords. Taste seems to have its roots deep in the spirit of all men, of all times and places in history.

A LIVING ART

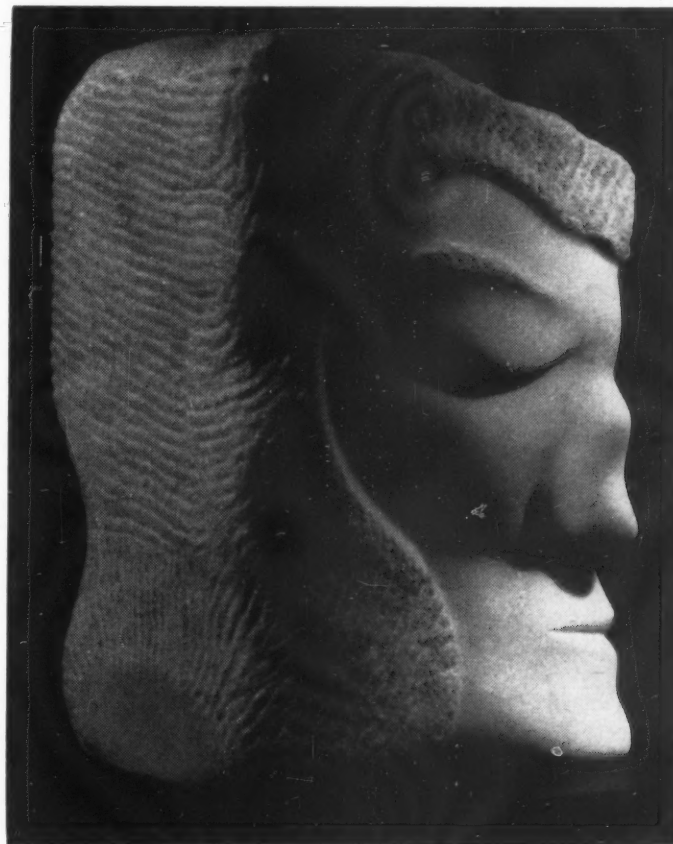
When design is a creation growing out of the experiences of artists of today and taking its character from their reactions, it becomes in its own right a living thing. It pulses with the blood-stream of today. It organizes, dramatizes the life of today. It stimulates and satisfies the hunger in all people for emotional excitement, the satisfaction of that hunger being all the more profound because it deals with spirit rather than flesh. I grant that good design is always basically good, regardless of time and place. Yet the idiom of its expression, its *type* or *style*, changes with each epoch, each nation and every individual. It is normal, this means, for each age and nation to create freshly its own designs based on its own ideology and experiences. For one period to meekly imitate and use the design styles of another period, or for an individual designer to "swipe" or "adapt" any other designs than his own, is to masquerade in a borrowed costume. Such escape is a poverty-stricken and pathetic thing. No society which fosters and even honors that escape (as ours so widely does) will make its rightful national contribution to the cultural stream of history.

In our own case we Americans have a dominant trend, fostered by many of our art museums and educational institutions, of imitating and importing foreign and remote styles (Greek, Oriental, Period). Then we have our rebellious leader-artists and designers, products of our Modern Renaissance, who are carrying on the great tradition of creative art. These few free-thinkers add to it instead of imitating it. To them belongs the future — and to the adventurous souls who dare to be themselves and use indigenous cultural wares. Such artists and citizens will reap keen and lasting enjoyment from participating in the design creations of their day both for their functional utility and their gratuitous playing of visual music. ●

VILLAGE ART CENTER:

(Continued from page 19)

had to start all over again in America. The Art Center, along with the Audubon Artists Group, and the Delgado Museum of New Orleans, have helped this valiant woman to bring her forceful sculpture to the eyes of the art-minded public. In the past two years, Miss Sommerborg has won three sculptural prizes at the Center, and another in graphic arts.



THE PROPHET:

BY MIRIAM SOMMERBORG

rendered in marble

President of the Village Art Center is charming Helen Elser, who summarizes her gallery's accomplishments in the following way:

"The Village Art Center was started as an experiment, but the enthusiastic response from year to year, has confirmed our belief that there is an acute need for such "Open" centers throughout the country. Art should take its place in the performance of democracy by affording the unknown talented artist a chance to find his place in the sun." ●

THIS ILLUSTRATION GAME:

(Continued from page 14)

"WHAT IS YOUR FAVORITE MEDIUM FOR ILLUSTRATION WORK?"

I've worked with waterproof inks for years, and lately have tried watercolor, and, most recently have found much promise in casein. But the medium doesn't matter; it's what's inside your head that counts.

"HOW MUCH TIME DO YOU HAVE ON A JOB?"

Usually between three weeks and two months. In extreme cases an emergency might demand turning one out in much less time, but this is unusual.

"HOW DO YOU DIVIDE YOUR TIME IN WORKING?"

It takes around a week to make the preliminary sketches and do the research. Then it takes me a week or so to render the finished drawing. Sometimes everything seems to work out just fine—you know—the job seems to come with little effort. Other times you have to draw and redraw the blessed thing over and over.

"WHAT'S THE USUAL STUMBLING BLOCK OF THE NEOPHYTE?"

The main trouble with the would-be illustrator is that he usually wants to arrive at a peak of technical skill without taking the trouble to spend the necessary years of practice and study. No matter how good you think you are today, you'll be a lot better tomorrow, so don't rush off half-cocked. Take your time, and when your own critical eye assures you that you may have something fit to show, hunt up a Representative, or start knocking on doors. But, whatever you do—first arrange an appointment! If you know someone who can give you a personal recommendation or helping hand, accept it by all means. Many times, it takes a regular "Open Sesame" to get past the secretary.

I stopped firing questions long enough to look at my watch. As we smoked a final cigarette, I couldn't help wondering a little more about the personal life of a man who had waited long years to gain all this. Was he married? Yes. And had two grown children; Vincent, who was sixteen, and Patricia, fourteen. "Vince wants to be an industrial engineer," he had explained. "Patty? Well—she just likes the Brooklyn Dodgers." And so, now that the actual business of the interview was just about completed, I asked him about his early life in Mexico. He was most explicit.

"I came to the United States when I was nine. That was in 1915 and everybody was busy shooting everybody else, all over Mexico. I used to go to shop at the grocery store, dodging in and out of doorways to keep from getting chopped down by rifle fire from the Revolutionaries. It was about that time Dad decided we'd had enough and we packed up. I can still taste that bread of 1915 Mexico. I dream about it. It was made out of bean flour and always turned kind of green when you sliced it."

Did he have any favorites among the fine artists of the past and present? His taste ran to Michelangelo, El Greco and Rembrandt. Among today's masters he preferred John Marin, Carl Milles, Braque, Max Weber and his one-time sculptoring instructor, Oronzio Maldarelli.

"And you can add cartoonists Otto Soglow and Barney Tobey to that list," he said.

How about his own field of illustration? Would he care to choose favorites from among his competitors?

"Albert Dorne, Floyd Davis and Al Parker."

Here was a man who lived, ate and breathed his work. Did he have any message for the youngsters just starting up the trail to big-time illustration?

"Do me a favor, will you?" he asked. "Tell your readers the truth about this kind of work. Don't let them make the mistake of thinking this is just 'big business.' If they have that attitude they'll be missing most of the fun of the job. It's more than just a living. It's adventure and travel and romance without leaving your desk. It's a chance to make your own contribution to the world on a scale commensurate with your ability. Illustration and Fine Art are so closely allied, that one may do both without any serious feeling of frustration. Some illustrators can earn more than the President of the United States, but even those who live more modestly have a job that I, for one, wouldn't trade for anything else in existence. It was worth the time spent. If you want to be an illustrator and are intelligent enough, you'll make the grade. You can even be a little short on "talent" as some call it; it can be made up by hard work and by having a refreshingly different style of delivery. Don't copy. Be yourself, and project yourself into your work. That's the thing people will buy." ●




"CYCLING PRIMATES"

MARIO COOPER

Among Cooper's hobbies are photography and sculpture. The stone piece shown above was recently exhibited at the 3rd International in Philadelphia.

FORMULA FACT & FABLE



By John J. Newman

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: FORMULA, FACT & FABLE, Editor, GPO Box #284.

Mr. T. L. D. from Baltimore, Md. asks:

WHAT IS MEANT BY GOUACHE?

Gouache is simply the French method of painting in watercolors with white—thereby producing an opaque painting, as opposed to the English method in which no white paint is used; but the white of the paper is left to serve as the highest value in the painting. The term gouache, which means both a method of painting with body watercolor and a specific medium having a character of its own, has been loosely bestowed upon any opaque water color. Specifically, all the colors, including those which are normally transparent, are mixed with a white, thus reducing the colors to a pale opaque tone; and they are ground to a more fluid consistency than regular watercolors. Now, when we refer to gouache, we think of it generally as a method. Any watercolorist mixing Chinese white with the regular transparent colors is painting a gouache whether he knows it or not.

Mr. A. C. from New York, N. Y. wants to know:

WHAT IS THE BEST WAY TO CARE FOR BRUSHES?

The most important thing to bear in mind is that the color (oil, watercolor or casein) should never be allowed to dry in the brush. When finished with the day's painting in oils, dip the brush into turpentine and wipe off the excess paint; then wash with warm water and soap, rinse thoroughly, remove superfluous water with the fingers and shape the brush. Lay flat or hang by the handle, hairs down, permit the brush to dry completely before using with oil color again. For casein, swish out the color in water and wash with soap, finishing off in the same manner as with the oil brush. Watercolor brushes should be thoroughly rinsed out in lots of water and shaped after each session. Since the accumulation of pigment at the ferrule tends to spread the hairs, it is advisable to wash the brushes with soap and water once in a while, taking care to rinse out the soap entirely. For long storage, lay clean brushes flat in a box containing some solid anti-moth product. (Camphor, naphthalene, paradichlorbenzene.) Do not spray hairs with any liquid preparation.

Mr. J. T. from Richmond, Va. wants to know:

WHAT IS MEANT BY IMPRIMATURE?

It is a thin glaze of color applied to a ground as a preliminary coating. ●

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in modern, creative

Painting, Modeling, Drawing

by

RALPH M. PEARSON

Author, *The New Art Education*,
Experiencing American Pictures (both Harpers)

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DESIGNING WITH LIGHT:

(Continued from page 11)

own, very interesting designs can be made from photographs. I usually ask my photography students to limit the pictures on their first roll of film to light and shadow patterns and architectural abstractions. They immediately begin to think in terms of abstract design, having made photograms first. Light through Venetian blinds is a source of unending fascination. One student made a textile design from a negative of porch chairs and their shadows. She made an enlargement of part of the negative, then made four paper negatives from this positive print and put them together to form an all-over pattern. Photographs of architectural details appear much more abstract when converted to paper negatives and used in repeat patterns. An example of this can be seen in the center photogram on page 11.

Photographers have been so interested in the camera as a recording machine that the possibilities of light as a creative medium have been neglected. Courses in photography in colleges are usually in the Physics department where the emphasis is upon the technical aspects of photography instead of upon composition and lighting and the creative approach to subject matter. Leo Katz, in an article on the social and cultural aspects of photography, sums up the creative photographer's position when he writes: "*Never in the history of the arts has there been a technic as magic, as ethereal, as luminous and dematerialized, as ideal for a higher culture as light projection.*"

So—try your hand at it, as have the students at Texas State. Every attempt is an adventure, and every photogram is its own reward. ●

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CASEIN PAINT:

(Continued from page 15)

While casein paints dry rapidly on the canvas or paper, they have the peculiar quality of remaining wet and workable on the palette for hours, and often for days at a time. Because of this rapid drying ability, a casein painting may be varnished just a few minutes after you have completed the job. And, incidentally, either watercolor or oil color brushes may be used to apply the paint. When you wish to clean the brushes, just dip them in soapy water and they will be ready for use in any other medium you desire.

CASEIN MAY BE MIXED IN LARGE QUANTITY

For large classes, casein affords another unmistakable advantage. It may be mixed in large quantities and stored in tightly capped jars for long periods of time.

Casein has a lengthy history and its pedigree goes back at least as far as the days of Theophilus and Cellini, for they mention it in their treatises. It is thought to have been invented in the 12th Century, but it may be even older.

The editors of DESIGN call your attention to the back cover of this issue. A color chart has been prepared to give you an idea of the range of selection possible with casein paints. They are moderately priced and available at most art materials dealers. But, no mere reproduction will tell the entire story of the spectrum of casein paint. Mechanical printing processes are not done with casein colors. For the true brilliance and "snap" possible with casein, we suggest that you investigate the actual color itself. It may well prove the boon you have awaited to make your painting, your instruction and your day's work a more satisfactory undertaking. ●

GERALDINE FUNK'S TEXTILES:

(Continued from page 20)

"Weaving is a fascinating recreation, relaxing and pleasant handwork, and many little handlooms are scattered throughout the country for these reasons. Then suddenly the hand weaver is bitten with the bug 'to sell'. He sees great markets for his products, but he is not prepared to meet them unless his performance is professional. The weaver must understand where his textiles fit into the other allied fields, such as architecture, ceramics and interior decoration. They must blend.

"In America the art of weaving is awakening to its own creative standing these last years. Weaving, in the Colonial days of our country was creative and original. Then came the textile machines, bringing with them the degeneration of hand weaving. The hand weavers were forced out of their field. When this commercialized period passed, hand weaving was brought back to life again with the general trend toward respect for handwork. And now the mills realize the great necessity of making use of this creative ability of the hand weavers. They are more prone to sensitive design, color and styling. They can improve the machine-made fabrics and add to their monetary value. Here is where young weavers can make their stand today. And so the collaborated efforts of the hand weavers and the machine weavers is destined to follow the road to success in American fabric design. It is our hope that this mutual effort will allow America to hold its own respected place among the other countries of the textile world." ●



ART EDUCATORS' COLUMN:

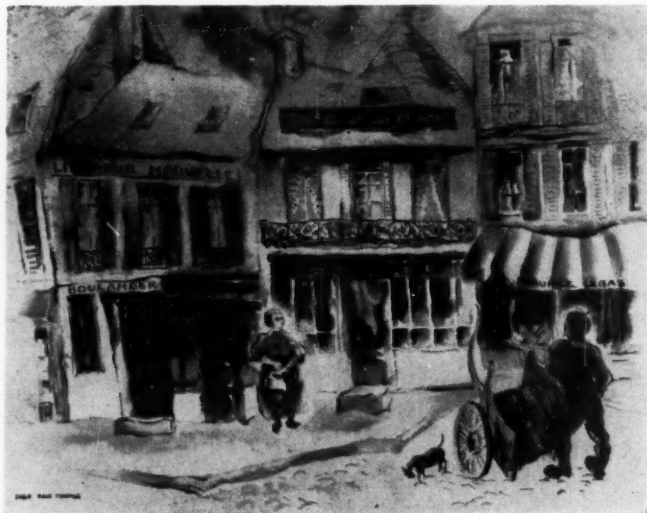
(Continued from page 5)

MUSEUM will feature the "14th Annual Watercolor Exhibit" of San Francisco Art Ass'n, Oct. 7 thru Nov. 6. . . . "Domestic Architecture of S-F Bay Region" is now on view thru Oct. 30.

\$500 WILDLIFE POSTER CONTEST: The National Wildlife Federation announces a competition for posters on the theme: "Soil & Water and Their Products". Plantlife, animals, birds, fish, flood control, etc. may be utilized. Contest open to all U.S.A. students from 7th grade thru high school. First prize is \$250.00. Entries due before Jan. 10, 1950. . . . Other awards range from \$10.00 to \$100.00. Rules and entries available at: "National Wildlife Federation, Washington, D. C."

CORRECTION PLEASE: In the June number of DESIGN, artist Hugo Ballin, author of "Insanity in Modern Art" was incorrectly referred to as an Associate member of the National Academy. Mr. Ballin is a full "N.A."

ILLINOIS TECH APPOINTMENT: Ludwig Mies Van der Rohe, director of the Dept. of Architecture at Illinois Tech, announces the appointment of James Hofgesang of Chicago, to an instructorship post, effective the first of September. A graduate B.S. of that college, Hofgesang is twenty-three. ●



"GRAND PLACE, MONTREUIL-SUR-MER"

by Jessie Charman

(Recent acquisition of Syracuse Museum)

DONATELLO STATUE TO U. S.

A bronze statue nearly 10 feet high, covered with gold and declared by art experts to be the most important piece of sculpture ever to come to the United States, has just been exhibited in the Toledo Museum of Art. Its next scheduled appearance will be at the Museum of Fine Arts in Boston, Oct. 5 thru Nov. 6. It will be shown at many U. S. cities in the next few months. This is the statue of Saint Louis of Toulouse, created by Donatello, of Florence, in 1423.

During World War II the statue was hidden in an unused railway tunnel near Florence. In the course of five centuries, it had become covered with an extremely hard, green coating. Experts doubted if any trace of the original gilding remained. The statue was removed from the tunnel, and after two years of hard work, the gold was revealed in all its shining brilliance.

The City of Florence then lent the statue for exhibition in a number of American cities. Voluntary contributions from visitors to the exhibition will be used by Florence in reconstructing its famous and beautiful Santa Trinita bridge, also a product of the Fifteenth Century, which was destroyed by the Germans in 1944. ●

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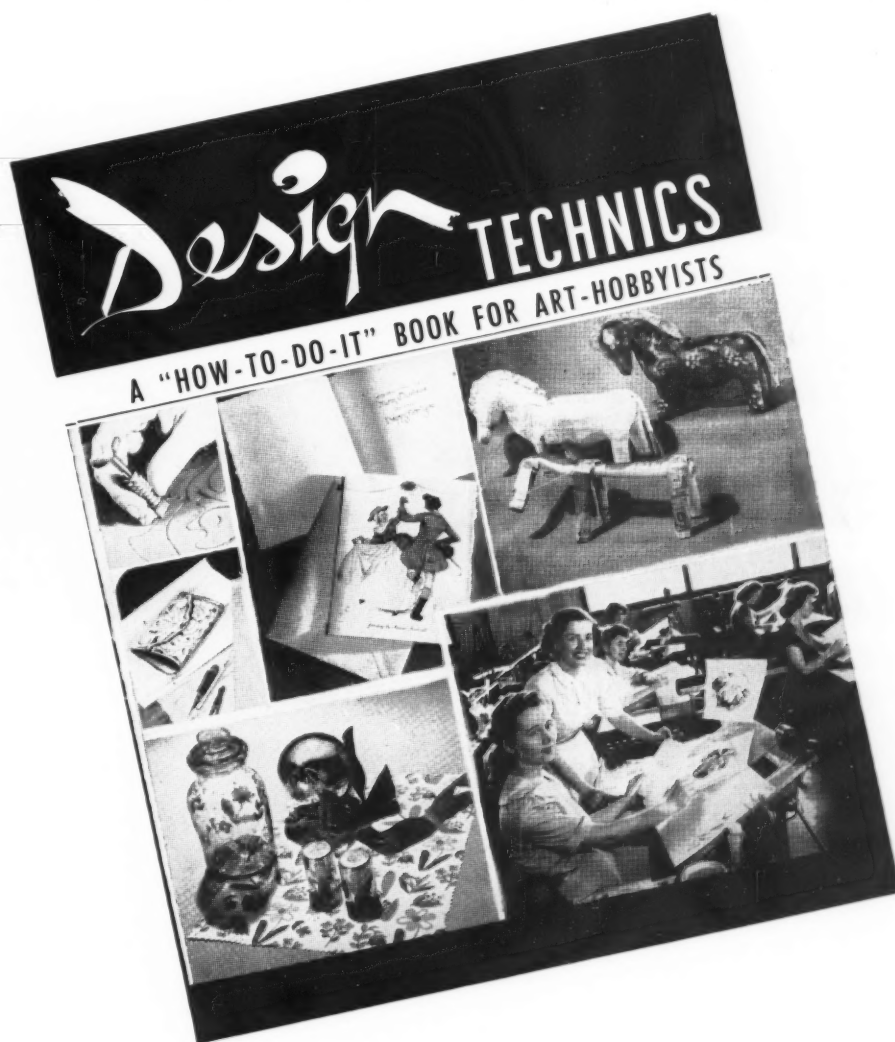
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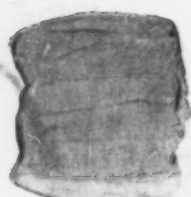
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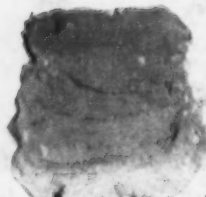
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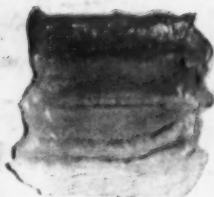
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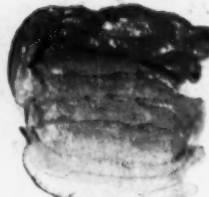
Cadmium Yellow
Light



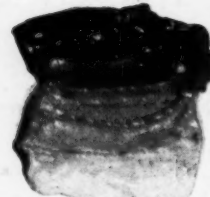
Cadmium Yellow
Medium



Cadmium Orange



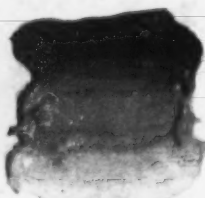
Cadmium Red Lt.
(Cad. Vermilion)



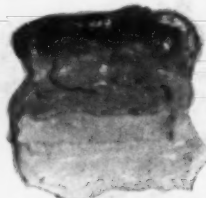
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Medium



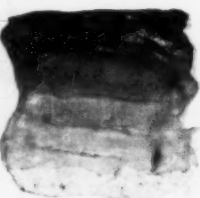
Cadmium Red
Deep



Alizarin Crimson



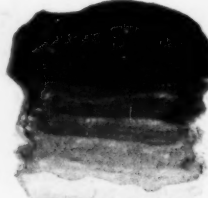
Cobalt Violet



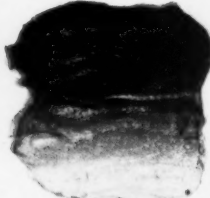
French
Ultramarine Blue



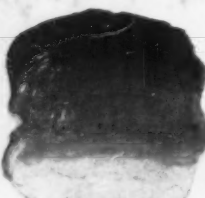
Cobalt Blue



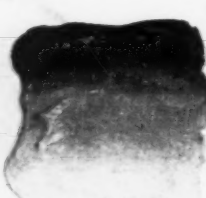
"Thalo" Blue



"Thalo" Turquoise



"Thalo" Green



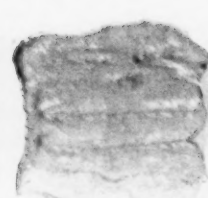
Viridian
(Vert Emeraude)



Chromium Oxide
Green



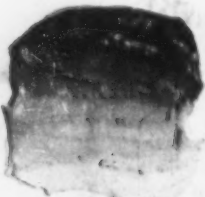
Permanent Green
Light



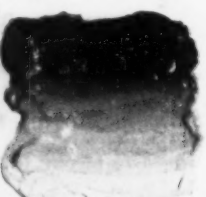
Naples Yellow



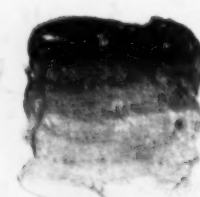
Yellow Ochre



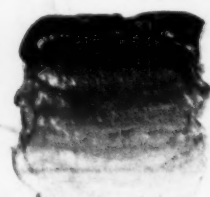
Raw Sienna



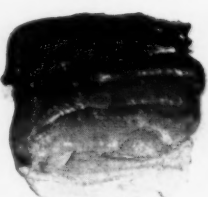
Burnt Sienna



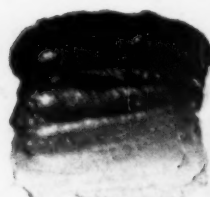
Terra Rosa



Indian Red



Raw Umber



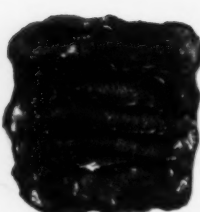
Burnt Umber



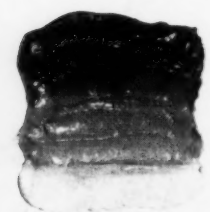
Illustrators'
25% Gray



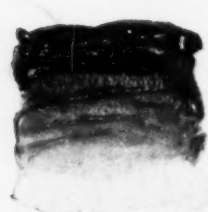
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